

Moravian Glory:

Preserving Our Brilliance



The exhibit shows life in Moravia describing the specific destiny of a woman, great-grandmother Maryška, from Charvátská Nová Ves. With four seasons in the background, the stages of human life take place: childhood, youth, adulthood and old age. The customs and traditions of the seasons are associated with Maryška's destiny, which are also in many ways typical to many other women in the 20th century. Important historical moments, such as world wars, are recollected through the lens of her life. Maryška's passage through time also exemplifies the development of the 20th century lifestyle and, at the same time, illustrates how folklore heritage is still preserved in Moravia to this day. Woven throughout the panels are authentic period materials, recipes, stylized photographs, and graphics. While it is in English, the rhymes are left in the Czech language.

First Panel:

This panel introduces a remembrance based on the authentic figure of great-grandmother Maryška. It sets the stage with pertinent factual and geographical information, and acknowledges the exhibit's creators and designers.

Spring Panels (4):

These panels are dedicated to Maryška's childhood. They focus on the habits, games, and upbringing of children. Special attention is drawn to folk costumes and clothing. The season of spring has many holidays and customs, such as Easter and the first Holy Communion. This panel addresses such customs and their meanings. It also takes an in-depth look at the farm and care of livestock.

Summer Panels (4):

These panels describe Maryška's youth, a time that is devoted to upbringing, education, and the differences between boys and girls. For example, many habits and clothing illustrate the obligation to join the army or war. Also seen here, is how to make typical crafts and what is involved in the system of

obtaining an apprenticeship certificate and practice. In the farming life, summer is associated with fieldwork, the vineyard, and the harvest. The theme of love, entertainment, and youth is addressed on this panel as well in the form of summer feasts, which are important social events associated with many customs and traditions.

Autumn Panels (4):

These panels continue the story in the autumn of Maryška's life. It is a time for starting a family, caring for children, and running a farm. The authentic photographs featured in this season reveal how traditional rural life blends with the influences of modern times. It highlights what is typically women's work, often handicrafts and ornament skills, such as painting sticks or embroidering folk costumes. These panels also focus on harvesting and processing the crop.

Winter Panels (4):

The winter of the story focuses on the stage of old age. These panels address the typical work of older women, their customs, and the concept of widowhood for a religious woman. This annual cycle introduces such winter customs and traditions as processing feathers or a country pig slaughter. Christian traditions in Moravia are seen in carnivals, Advent, and Christmas. The last of these panels is devoted to funerals and their conception in a traditional family.

Photograph Panels (4):

These panels are covered with stunning color photographs of folk costumes and people from the present who exemplify the living folklore tradition, and the skills of folk crafts associated with the production of folk costumes and folk ornaments.

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Exhibit Rental Information

Moravian Glory: Preserving Our Brilliance is comprised of twenty-one rigid wall panels that explore the traditions of Moravia through the lens of a woman named Maryška. As she makes way through the seasons of her life, clothing and traditions unique to the four seasons of the year are highlighted as they pertain to Maryška's development. Authentic period materials, recipes, stylized photographs, and graphics bring these traditions and Moravian life to light in a unique and powerful way.

Exhibit Contains:

- 21 rigid panels measuring 28 x 79 inches (70 x 200 cm) with small hooks on the backs of the top corners for hanging
- The panels fit in one wooden crate measuring 30 x 83 x 18 inches (75 x 210 x 45 cm) that weighs 330 lbs. (150 kg) – the panels make up half the weight and the crate is the other half
- A brochure in digital form for possible printing

Space Requirements:

- 57 linear feet (allowing for 5 inches between each panel)

Time:

- Duration of exhibit is negotiable

This NCSML traveling exhibition was generously created by Moravian Glory www.moravianglory.com and was supported by ALBAform Inc. www.albaform.com and Tisk Palka s.r.o. www.tiskpalka.cz

The NCSML traveling exhibition program is generously supported by American Czech Association, Los Angeles and American Sokol Los Angeles.

Procedures for Booking:

The borrower must pay for shipping costs to and from the venue. The NCSML Traveling Exhibit Coordinator will ship via FedEx and send return shipping labels via email once the exact return date has been determined. The Coordinator will also arrange the package pick-up. The NCSML Finance Director will bill the borrower after the exhibit's return to the NCSML.

Setting up the Exhibit:

- Attach hooks to walls with nails, screws, Velcro command strips, or with cords from the ceiling and latch into hooks on back of panels

This exhibit was made possible by a group of talented creators:

Curator: Dagmar Hermi Benešová

Graphic design: Aleš Sadil, Pidistudio

Text: Dagmar Kneslová

Photos: Dagmar Hermi Benešová, and the Chlápek family archives

Translation: Suzanna Halsey

Printing: Tisk Pálka s.r.o.

Questions about this exhibit?

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BABI, TELL US! **SPRING**
CHILDHOOD - HOPE

SPRING

CHILDHOOD - HOPE

95 I was born in 1910, and they named me after my grandmother, Marie. But at home, they called me *Maruška, Mafriška, or Marana*. We were a farmer family from Charvatská Nová Ves - I spent my whole life there but became a citizen of four countries. First, we belonged in Lower Austria, then the Protectorate of Bohemia and Moravia in WWII, then the Czechoslovak Socialist Republic, and finally, the Czech Republic. **95**



96 Baby rattling blankets and coverlets for children were the pride of every mother. They were often passed on from generation to generation. Their laces were starched and shaped with an iron, which required some skill. **96**



97 Children grow fast - that's why boys and girls until the age of three wore clothes that could grow with them. **97**



98 That's how we dressed. Only older children had a folk costume and only a plain one. Formal costumes were worn by children only after the age of fifteen. **98**



99 The folk costume consists of a shirt and a kasokýška jacket. I've worn it proudly my whole life. **99**



100 During my childhood, the villages looked something like this - dirt roads, thatched roofs. The playground was all around us. **100**



101 Boys were rare for us - we received them on Christmas, or our parents brought them for us from a fair. But we managed even without them - we invented many games ourselves and made do with what was at hand. **101**



102 The folk costume consists of a shirt and a kasokýška jacket. I've worn it proudly my whole life. **102**



103 *Falší, spadávé na mýd. Mýdlo se šeláký. Pálka zady.*



BABI, TELL US! **SUMMER**
YOUTH - LOVE

SUMMER

YOUTH - LOVE

104 Boys used to apprentice for a vocation. That is how my husband Josef came to our village Charvatská. He was from Podivín, trained as a wheelwright, and worked across the street from our house. **104**



105 Working with wood was also a tradition in our family. Dad worked in the forest, and he would make many useful things out of wood at home. **105**



106 We also helped each other during the harvest. There were about three families in Charvatská Nová Ves who rented a grain thresher. **106**



107 In the countryside, we sometimes worked together; friends and family. Like cutting grass on meadows or during harvest. **107**



108 As we were growing up, we got new responsibilities on the farm. For example, we used to go collect grass for goats and rabbits. **108**



109 *ČERVEN
Když anžáci
na žitě žitě
od chlápa chlápa,
budou žitě seno
a pekáč.*



110 Teenage girls learned to sew and embroider; they also made ornaments for their traditional dresses. An embroidered crosscase was a testament to the girl's diligence and skills. **110**



111 *11.7.
Šť. Marjeta
hodila vrp do žitě.
-
Šť. Marjeta volá
tence do žitě.*

